

The Northwest Percussion Festival was founded in 1985 by John Baldwin, Charles Dowd, and Martin Zyskowski to give percussionists from around the Northwest region a chance to perform for one another and exchange ideas. The weekend also provides an opportunity for students and their directors to meet and socialize in an informal environment. The Festival's continued success each year is a tribute to the dedication and commitment of the Northwest's percussionists to the advancement of our art.

April 9-11, 1999, marks the 14<sup>th</sup> Annual Northwest Percussion Festival. Boise State University has hosted this event before (1987 and 1993), and other host schools have included Eastern Washington University, Central Washington University, University of Oregon, Western Washington University, Montana State University, Washington State University, and Lewis and Clark College.

Over the years, the opening night (Friday) concert has evolved into a special program above and beyond the normal percussion ensemble concert. The 1999 opening concert will be presented in the BSU Special Events Center, and is projected to feature music for percussion and chorus, including an arrangement commissioned by James Sewrey of selections from the movie *Congo* and a performance of Stravinsky's *Les Noces*.

James Sewrey (founder of the Project Create Percussion Ensemble and adjunct instructor of percussion at Carroll College in Wisconsin) is scheduled to be the featured guest clinician. He will conduct the performance of *Congo*, and present at least one clinic during the following day.

As usual, concerts will be presented throughout the two days by various Northwest college/university ensembles. Clinics will also be presented by several Northwest percussion directors and performers. And a recital by artist/directors is anticipated for Saturday evening.

In the past, the Festival has attracted non-PAS students, directors, and other interested people, some of whom join PAS either immediately or subsequently. And the educational factor for both participants and observers is certainly quite high. Each year our students learn new ideas/concepts (and have "old" ones re-affirmed!), hear and see other college/university ensembles (their peers) perform, hear new repertoire as well as works they have played or are playing, fraternize with their colleagues from around the Northwest, etc.

The requested PAS grant will help pay some of the expenses associated with the Festival: music rental (\$500.00), clinician expenses/fees (\$1500.00—airfare, score preparation, hotel, meals, etc.), and incidental expenses (publicity, hospitality, etc.).

BOISE STATE UNIVERSITY • 1910 UNIVERSITY DRIVE • BOISE, IDAHO 83725-1560

DEPARTMENT OF MUSIC



March 17, 1999

Dear Colleagues,

Since I have not heard anything to the contrary, the schedule of events that I sent out a couple of weeks ago will stand.

I have enclosed an equipment "reservation" form. Would you please check what equipment you will need so that we can be sure it is there for you. Since we will be performing in another location across campus from the Morrison Center (music building), any unnecessary equipment will not be moved. Please return this form by mail or fax by TUESDAY, APRIL 6 at the latest (earlier is better!).

Maps of the campus and area are also enclosed. We will be located in the Special Events Center (#23 on the campus map). Parking in the adjacent LA lot will not be a problem. However, other events on campus on Friday evening may make spaces a little scarce--plan to arrive early.

The SUB "snack shop" and Moxie Java are open during the Festival. And the Table Rock Cafe is open, although not until 10:00 AM. There are many fast-food (and better) places nearby on Broadway and Park Center.

Remember that we decided last year to assess all attending groups a \$50.00 fee for future commissions. Please make your check out to "Northwest Percussion Festival" and I will deposit them into a named/separate account at my local bank.

A Directors' meeting will be held at a location TBA after the Saturday evening concert.

Some sort of activity for all student participants is being planned by the BSU ensemble. More on that to follow. We would hope that all of your students would take part in this "social" experience.

*John Baldwin*

14<sup>th</sup> Annual

# NORTHWEST PERCUSSION FESTIVAL

April 9-11, 1999

Boise State University

**JAMES SEWREY, Guest Clinician**

**Dr. John Baldwin, Host**

## Supported By

BSU Department of Music  
Percussive Arts Society  
Idaho PAS Chapter  
Dunkley Music  
Remo, Inc.  
Dorsey Music  
Musicians Pro Shop  
Cindy Jackson  
Drums and Percussion

Friday, April 9, 1999

Host Concert, 8:00 PM

BSU Special Events Center

Les Noces (1918)

Igor Stravinsky

Scene One : The Braid

Scene Two : In the Groom's House

Scene Three : The Departure of the Bride

Scene Four : The Wedding Feast

Laura Rushing-Raynes, soprano

Linda Berg, mezzo soprano

James Jirak, tenor

Lynn Berg, baritone

Pianos – James Cook, Halimah Bruegger,

Nancy Galvin, Irena Ravitskaya

BSU Meistersingers, Dr. James Jirak, director

BSU Percussion Ensemble, Dr. John Baldwin, director

African Welcome Piece (1973)

Michael Udow

Spirit of Africa (1995 / 1998)

from the motion picture soundtrack of Congo

I Spirit of Africa (Main Title)

II Amy's Nightmare

III Kahega

IV Interlude (Amy's Farewell)

V Spirit of Africa (End Credits)

Jerry Goldsmith

arr. J.D. Morsch

Conducted by James Sewrey

Robert Shoquist, vocal soloist

Peggy and Craig Purdy, keyboards

BSU Meistersingers

BSU Percussion Ensemble

**Saturday, April 10, 1999**

**Clinics – Hatch Ballroom, SUB**

**Concerts – Special Events Center**

**8:30 AM – Clinic by Andrew Spencer : “Cymbal Performance Techniques”**

**9:30 AM – Concert by Western Washington University (Patrick Roulet)**

**10:30 AM – Clinic by Jeannine Remy : “Steel Drum History & Development”**

**11:30 AM – Concert by Central Washington University (Andrew Spencer)**

**12:30 PM – Lunch**

**2:00 PM – Clinic by James Sewrey, Guest Clinician : “Ask, and Ye Shall be Answered!”**

**3:00 PM – Concert by Eastern Washington University (Marty Zyskowski)**

**4:00 PM – Clinic by Blake Tyson : “Marimba Performance Techniques”**

**5:00 PM – Dinner**

**7:30 PM – Artist Recital, featuring Charles Dowd, Blake Tyson, Andrew Spencer,  
and Scott Deal**

**9:30 PM – Directors’ Meeting @ Burger & Brew on Broadway  
Students’ “Social Hour” @ location TBA**

Sunday, April 11, 1999

**Clinics – Hatch Ballroom, SUB**

**Concerts – Special Events Center**

- 8:30 AM – Clinic by Scott Deal (Special Events Center): “Electronic Percussion & Midi”  
9:30 AM – Clinic by James Harrison : “Afro-Cuban Rhythms Applied to Drum Set”  
10:30 AM – Concert by Portland State University (Joel Bluestone)  
11:30 AM – Clinic by Marty Zyskowski : “Musical Phrasing for Percussionists”  
12:30 PM – Concert by Idaho State University Steel Band (Jeannine Remy)

### **Special Thanks To**

BSU Percussion Ensemble (Lauren Colliander, Tony Foster,  
James Harrison, Jake Hite, David Jordan, Ben Kline, Amanda Pochatko,  
Levi Poppke, Josh Royter, Kelley Smith, Melia Sonoda, Todd Sprague,  
Micah Strasser, Laurie Weber)

Dr. James Cook (Chair, BSU Department of Music)

Dr. James Jirak

BSU Meistersingers

Peggy and Craig Purdy

Mona Morrison (Dunkley Music)

Maribeth Connell (SUB Reservations)

Cindy Jackson

Lloyd McClausland (Remo, Inc.)

Pat Flaherty (Drums and Percussion)

John Hyneman (Dorsey Music)

Ken Morton (Musicians Pro Shop)

# Northwest Percussion Festival

April 9 – 11, 1999

Boise State University

## ARTIST RECITAL

**Sonata No. 1 for Timpani and Piano (1970)**

**Anthony J. Cirone**

Charles Dowd  
Victor Steinhardt  
University of Oregon

**Rhythmic Caprice (1988)**

**Leigh Howard Stevens**

Blake Tyson  
Boise, Idaho

**Peeping Tom (1988)**

**Dan Senn**

**Slender Beams of Solid Rhythm (1992)**

**David Hollinden**

Andrew Spencer  
Central Washington University

**Ice Rhythm (1997)**

**Emma Lou Diemer**

**Embers (1993)**

**John Van der Slice**

**A Change of Scenery (1994)**

**Robin Cox**

Scott Deal  
University of Alaska—Fairbanks

**NORTHWEST PERCUSSION FESTIVAL**

**Boise State University - Boise, Idaho**

**Saturday, April 10, 1999**

**3:00 p.m.**

**EASTERN WASHINGTON UNIVERSITY**

**Percussion Ensemble**

Cheney/Spokane, Washington

Marty Zyskowski, Director

**Program**

**Mitos Brasileiros (Brazilian Myths)**

I Curupira

II Iara

III Saci Perere

IV Uirapuru

V Mula Sem Cabeça

**Ney Rosauo**

Pro Percussao, Brazil

**Living Room Music**

I To Begin

II Story

III Melody

IV End

**John Cage**

Editions Peters, USA

**Marimba Spiritual**

**Minoru Miki**

Theodore Presser, USA

Ben Moll, marimba

Matt Brown, percussion

Brendan Cesaratto, percussion

Denali Williams, percussion

**EWU Percussion Ensemble ( NWPF Tour)**

Brendan Cesaratto, Erik Larson, Jeff McMurtery, Ben Moll, Matt Brown and Denali Williams

**Non Touring EWU Percussionists**

Allison Arnold, Monica Beach, Heather Brown, Emily Duenwald, Jon Horwath, Kate Ladd,  
Mike Latson, Amie Peters



## PROGRAM NOTES

### **MITOS BRASILEIROS (Brazilian Myths)**

by Ney Roauro (1988)

**CURUPIRA** - One of the most popular and fantastic inhabitants of the Brazilian jungle, represented by a dwarf with red hair and inverted feet, having his toes facing behind him. He is the devil of the jungle and often makes people and objects disappear while in the forest. Having inverted feet, he leaves false footprints causing people to become lost in the jungle and succumb to unexpected fears. He is the protector of the trees and animals and is said to sometimes make agreements with the hunters, punishing them with death if they do not keep their promises. Definitely not a good guy, in fact, he appears on stage in the middle of the movement making a mess and causing chaos and confusion among the performers.

**IARA** - She is a kind of Brazilian mermaid. Said to be a blond girl, half woman and half fish, she sings to attract unsuspecting men. Once they are under her spell, they die trying to follow her into the deep water. Within the movement, she tries once and fails, but upon a second effort, is successful in luring her victim to the bottom of the dark lake.

**SACI PERERE** - A very funny guy that enjoys making fun and jokes with everything. Normally he is good, but can also be quite a trouble maker. He resembles a black dwarf with only one leg, who jumps around with his long funnel shaped red cap and a large pipe in his mouth. He is very intelligent and amuses himself by playing jokes on humans and animals in the forest. He likes to frighten hunters, steal food and other items from campers, put out their fires, and create havoc to everyone that hears his menacing whistle. The main theme is a funny samba in 5/4, where the vibes and the cuica establish a dialogue.

**UIRAPURU** - This is the wonder of the forest and the protector of the birds. When it sings, all birds, animals and humans are magically attracted by the beauty of its melody. Occasionally it will assume the form of a beautiful bird, causing many of the birds to follow behind wherever it goes. The theme used was transcribed in 1850 by Dr. R. Spruce, and English researcher, while in the Amazonian jungle.

**MULA SEM CABECA** - It is best described as a headless horse/woman which is the form that the priest's lover takes during a full moon on Friday night. She transforms herself into a heavy horse-like creature that gallops frantically through the camps, frightening everyone in the neighborhood. In spite of not having a head, she is said by those who have seen her to throw flames from her mouth and nostrils. The sound of her gallop and her cry is so loud that it can be heard for miles around. To put the evil magic to rest, the priest must swear at the creature seven times before he begins mass. The seven "shouts" of the priest can be heard during this movement.

### **MARIMBA SPIRITUAL**

by Minoru Miki

**MARIMBA SPIRITUAL** was composed from 1983 to the beginning of 1984 by internationally respected Japanese composer, Minoru Miki. Mr. Miki is also music director of the ENSEMBLE PRO MUSICA NIPPONIA headquartered in Tokyo, Japan. **MARIMBA SPIRITUAL** was composed during a time of severe starvation and famine sweeping most of central Africa and Mr. Miki wished this piece to serve both as a requiem and lively resurrection of the human spirit. **MARIMBA SPIRITUAL** is constructed in three sections exploring the tone qualities of metal, wood and skin drums. The rhythm patterns for skin drums are taken from the festival drumming of the Chichibu area northwest of Tokyo.

The Eastern Washington University Percussion Ensemble has performed the 8 minute version of this work at The 1999 MENC NW Division Conference at Portland, Oregon and the 1999 World Cup of Wrestling (opening ceremonies, ESPN International). This afternoon's performance for the 1999 NW Percussion Festival is the ensemble's first interpretation of the 22 minute version of **MARIMBA SPIRITUAL**.



Central Washington University  
Department of Music  
presents

The  
**PERCUSSION ENSEMBLE**

Andrew Spencer, director  
Dwayne Corbin, assistant director

**1999 Northwest Percussion Ensemble Festival**  
**Boise, Idaho**

Boise State University  
11:30 a.m.  
April 10, 1999



## PROGRAM

**Bicksa (1989)**

**Thom Hasenpflug**

**Between the Lines (1998)**

**Lynn Glassock**

**Percussion Quartet #2 (1999)  
premier**

**Dave Hollinden**

**The Furious Angels (1995)**

**Jeffery Peyton**



## PERSONNEL

Owen Barnhart

Dwayne Corbin

Brian Davenport

Randy Fox

Randy Grostick

Nathan Harris

Justin Kimball

Seth Littlefield

Brandon McIntosh

Matt Pelandini

Melanie Tebay

Caryn Wrzesinski

# Department of Music

**Presents**

**Western Washington University  
Percussion Ensemble**

**Patrick Roulet, Director**

**Saturday, April 10, 1999  
9:30 a.m.**

**Northwest Percussion Festival  
Boise State University**

**Rock Trap**

**William Schinstine**

**4/4 for Four**

**Anthony Cirone**

**Marubattoo**

**John Wyre**

**The Shattered Mirror**

**Michael Udow**

**Kaida**

**XIV**

**XI**

**A Country Tune**

**Kaida Reprise**

**Ensemble Personnel**

**Erik Anderson  
Camille Krebs  
Jeff Mitchell**

**Kendra Dawson  
Ryan Haker  
Lyle Morris**

**Erin Jorgensen  
Aaron Marshall  
Megumi Ochi**

# ISU CARIBBEAN STEEL BAND

Dr. Jeannine Remy, Director

BSU Northwest Percussion Festival



Idaho State University

**Steel  
DRUM  
BAND**



**Sunday, April 11, 1999  
Special Events Center  
12:30 PM**

**Selections from the following:**

<b>Piece</b>	<b>Style</b>	<b>Composer/Arranger/Transcriber</b>
Ding-o-lay	Soca	Swadow/Saunders
Every Morning	Pop	Sugar Ray/Remy
Girl of My Dreams	Original Latin	Terry Wright
Air in D	Classical	J.S. Bach
Mambo Swing	Mambo	Big Bad Voodoo Daddy/Remy

***INTERMISSION***

Steelband Paradise	Calypso	Ray Holman
Skank Wit" Me	Reggae	Terry Wright
The Bee's Melody	Soca	Jit Samaroo
Hungarian Dance #5	Classical	J. Brahms
I Can See Clearly Now	Pop	Jimmy Cliff/Remy

**Members of the ISU Steel Band:**

Jeannine Remy, single tenor/arranger  
 Stephan DeFour, single tenor, engine room  
 Kristi Ogle, single tenor  
 Jennifer Reed, single tenor  
 Lauren Wing, single tenor  
 Kara Katseanes, double tenor  
 Becki Lewis, double seconds  
 Trevor Ogle, double seconds  
 Krissy Williams, quadraphonic  
 Shelley Johnstone, triple cello  
 Shannalee Winder, four cello  
 D.J. McCarty, six bass  
 Terry Wright, six bass, composer  
 Shane Lindsay, drum set  
 Steve McMichael, engine room  
 Brady Belnap, engine room  
 Mark Harris, engine room



## THE ISU PAN HANDLERS STEEL BAND

The Idaho State University Steel Band was founded by Dr. Jeannine Remy in the fall of 1992. The ISU Steel Band would like to share with its audiences an appreciation for the art of steel band musicianship. Steel drums are not amplified in any way; the music that sounds from these instruments is pure. For most audiences, listening to a steel band is a new and exciting musical experience. Steel band music-making is high energy; the listener's experience is culturally eye opening and ear pleasing!

While the styles of music that are indigenous to the steel drum are calypso and soca, the ISU Steel Band plays a repertoire selected to please all age groups. The band performs traditional calypso, soca, reggae, pop, jazz standards, fusion, new age, classical and original compositions with a special Caribbean twist. It is rare for composers to write specifically for steel drums, but in Trinidad, successful popular songs are regularly adapted, transcribed, and arranged for hundred piece steel orchestras. Each of the tunes performed by the ISU Steel Band has gone through a similar process of transcription and arrangement.

Steel drums were invented after World War II on the island of Trinidad, off the coast of Venezuela. The *pans*, as they are called, are made from 55 gallon steel drum barrels. Each hand-crafted pan is cut to an appropriate size according to its function in the steel band. The steel drums that the ISU Steel Band performs on were made by native Trinidadian Clifford Alexis of DeKalb, IL. The bottom of the barrel is "sunk down" and then individual notes are tuned and grooved into the pan. Generally, the larger the note area, the lower the pitch. The sounds that result from these hand-fashioned instruments can be ringing and bright or sonorously mellow. The music is as rich and exciting as the people of Trinidad who gave us this new original musical tradition.

The ISU Steel Band performs concerts and provides entertainment for both public and private events throughout Idaho. These performing events include campus engagements, community festivals, receptions, banquet entertainment, elementary and high school assembly programs, private parties and more. For more information or bookings contact:

Dr. Jeannine Remy, The ISU Caribbean Steel Band  
Dept. of Music, Campus Box 8099, Pocatello, ID 83209  
(208) 236-3705

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## BRIEF HISTORICAL BACKGROUND OF STEEL DRUMS

Steel drums were invented on the island of Trinidad around the time of WWII. One can trace the roots of these instruments back to the African slaves who were placed on the island by Spanish and French plantation owners as early as the 16th century. The constant struggle against the "elite" upper class brought many hardships and frustrations to the African slaves; most of them had been separated from their families and lost their native languages. Music was their only link back to Africa.

The elite classes were notorious for setting specific rules and hours for African drumming. They were fearful the drums would incite the slaves to rebellion and that perhaps they were sending rhythmic messages. Over the centuries, as the upper classes would ban the lower classes' instruments, the lower classes would simply invent a new performance instrument. Rhythmic elements of African drumming can be heard throughout the evolution of steel drums and is used in the percussion sections (engine rooms) of steel bands today.

The African rhythmic patterns were later reproduced on bamboo stomping tubes by bamboo bands who marched in the streets during *Carnival*. These instruments were constructed by cutting varying lengths of bamboo sticks, stomping the larger sticks on the ground, and striking the smaller ones together.

The next important step in the evolution of the steel drum was metal beating bands of the early 1930s as a gradual replacement for the banned bamboo bamboo. These bands consisted of players using all metallic instruments (i.e. tin pans, biscuit drums, dustbins, etc.) and were sometimes referred to as "iron bands" or "pan bands". It was soon discovered that these non-pitched metal instruments changed pitch after they had been beaten for a while.

The very first pitched steel drums were made from smaller metal containers and were convex in shape. The performer would carry the smaller metal drum with one hand and beat the metal with the other. These instruments were crude; they were still in their experimental stages and had no intentional pitches. In the 1940s and 1950s pan innovators experimented with the stylings or note patterns, and improved upon the tuning. Today the drum is constructed from the bottom of a 55 gallon barrel, sunk down in a concave fashion, and tuned with precision.

### **ABOUT THE DIRECTOR - ISU**

**Dr. Jeannine Remy** earned her bachelors and masters degrees in percussion from Northern Illinois University in DeKalb, IL and her doctorate in percussion from the University of Arizona where she was awarded an alumni recognition of excellence in performance and teaching. She has been a member of the ISU music faculty since the fall of 1992 and has been responsible for teaching applied percussion, percussion ensembles, music history and appreciation, and music theory. Dr. Remy has also professionally arranged and performed with Disneyland's "Showboat" Steel Drum Orchestra. It is with this group that she performed on a CD entitled *Beauty and the Beat*. Additionally, Dr. Remy has produced two more CD's with the ISU Steel Band. *Classically Yours* (a compilation of classical arrangements performed by the group since 1992) and *A Caribbean Christmas* (a unique collection of Christmas songs in a Caribbean style). In the fall of 1998 Dr. Remy earned a research grant which allowed her to travel to Trinidad to become the first foreigner to conduct and arrange for a Trinidadian Steel Band (the Invaders) in their Pan Is Beautiful Festival where the Invaders won a prestigious position in the World Steel Band Festival for the year 2000.

### **ABOUT THE ENSEMBLE**

The steel band incorporates musicians from all backgrounds and university degree programs and is not limited to traditional percussionists. The music styles provide and stimulate audiences and student performers with an appreciation for multicultural Caribbean music (e.g. calypso, soul-calypso (soca), reggae) in addition to learning transcriptions and arrangements ranging from classical music, American pop, jazz, new age, and originals. The steel band can be financially self-sufficient in addition to providing the students with varied performance experiences. The written music teaches and utilizes both jazz nomenclature and Western notation and develops ensemble awareness and good listening skills. Students learn how to read chord symbols, strum layered chord patterns, and perform complicated syncopated rhythms. The steel band music uses both treble and bass clef and creates an outlet for teaching jazz improvisation, arranging, and composition. The steel band attracts audiences of all ages and is instantly gratifying. Because the ensemble is mobile, it is also used as a recruiting tool and a fund raiser to enhance the music program. There is an audition process to become a member of the ISU Steel Band.

### **CDs: *Classically Yours* and *A Caribbean Christmas***

*Classically Yours* is unique in the fact that it features the steel drum band performing their renditions of all classical arrangements from live performances between 1992-1997. *A Caribbean Christmas* features exciting Christmas selections performed with a special Caribbean twist. Many thanks to all the past and present ISU students who made these CDs possible. A very special thanks to Jon Treasure for his expertise as a sound technician. Each of the CDs is \$12.50 + tax.

### **T-Shirts**

The ISU Steel Drum Band has T-shirts for sale in the lobby for \$12.50.